— COLLECTOR ISSUE NO. 1 —

HOWARD the DUCK ISSUE!!

THE WONDERFUL WORLD OF MARVEL™

summer

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LEIALOHA
WARDUCK TM BATTLES.. 'N THE THING TM IN THE CORNER! TM

THE WONDERFUL WORLD OF MARVEL™

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ISSUE NUMBER ONE

SUMMER

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JIM SHOOTER

SOME CHARACTERS COPYRIGHT 1976 MARVEL COMICS GROUP.

A Knee to the Groin and other distractions...

...An Editorial by Steve Hauk

...BA, AWOL, TGIF, and SOB.

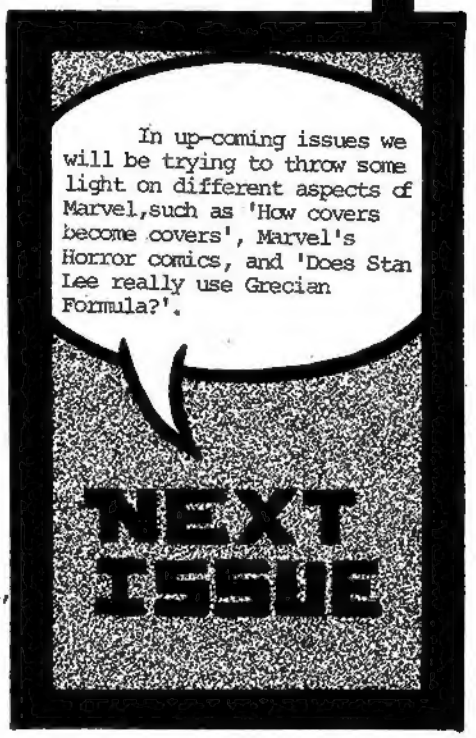
This is where i'm supposed to relate what the contents of this magazine are and how they came to be meshed into the WONDERFUL WORLD OF MARVEL. As usual things were slow to begin with, but as soon as we saw the task before us it was "Nose -to-the-grindstone" time. Doug had talked to the folks at Marvel, re-newing old friendships and sadly finding others gone.

GUMBY PRODUCTIONS,a Washington D.C. based group of Mongoloids, took the nessessary photos for the Howard the Duck interview and rushed them back to me for re-touching.

Meanwhile, Doug had contacted Frank Brunner's house by phone, and after talking to Mrs. Brunner found that not only would Frank do our cover, but we had a choice of 3 drawings: Howard as a pirate,indian, and as a barbarian. We chose the latter.

Steve LEIALOHA was contacted about doing something for this special Howard the Duck issue. He pulled one better on us. Via special delivery at 9:30 at night Doug recieved our big interrior cover, WARDUCK! Steve had suggested we use a fake cover he had drawn up. The result is tremendous.

So-"Hats off" to Frank Brunner and his Missus, and to Steve Leialoha, some really fine people. Your help was greatly respected and appreaciated.


In up-coming issues we will be trying to throw some light on different aspects of Marvel,such as 'How covers become covers', Marvel's Horror comics, and 'Does Stan Lee really use Grecian Formula?'.
NEXT ISSUE

BOVINE EXCREMENT

by Doug Fratz

I started reading comics over 12 years ago. I became active in comics fandom 9 years ago. And for some strange reason, I never grew out of it. Of all the myriad activities that make up my life, my love of comics is the hardest to rationalize, both to myself, and to my friends and acquaintances outside of comics fandom.

It's easy to explain my interest in the field of chemistry. It's how I make my living. It's easy to explain my interest in karate, tennis, people. These things are all common and acceptable. I've even had some luck explaining my interest in science fiction. But an avid interest in comic books, it seems only another comics fan understands.

So I just say it confidently, like it's something normal, and try not to have to justify it.

My first real discovery of comics was in 1964, at the tender age of 12. I picked up a copy of Spider-Man, and I was immediately impressed. Oh, I had read the usual super-heroes here and there, but I knew Spider-Man was somehow different, even though my young mind could not really analyse how. (I do remember that I liked the fact that he was skinny, if muscular, instead of barrel-chested.) From then on, I picked up every Marvel Comic I could, which, taking into account the fact that I lived 20 miles from the nearest town, certainly wasn't every comic availiable.

Then, one fateful day in 1967, I discovered *fandom*. I bought an issue of what was then the adzine in comics fandom, The Rocket's Blast/Comicollector. A whole new world opened up to me. A world of interested fans, a world of amateur magazines produced by those fans, a world that was destined to alter my young life quite perceptably.

By late that year, 1967, I was already publishing my own fanzine, Comicology, and writing and helping out with several more.

1967 through 1970 saw my fannish activities steadily increase, both in comics fandom and science fiction fandom. I published almost one hundred fanzines, newsletters and apazines, wrote dozens of articles for dozens of other fanzines, and attended about a dozen comics and science fiction conventions. I became the most famous, as well as only, fan to ever live near the small town of Accident, Maryland.

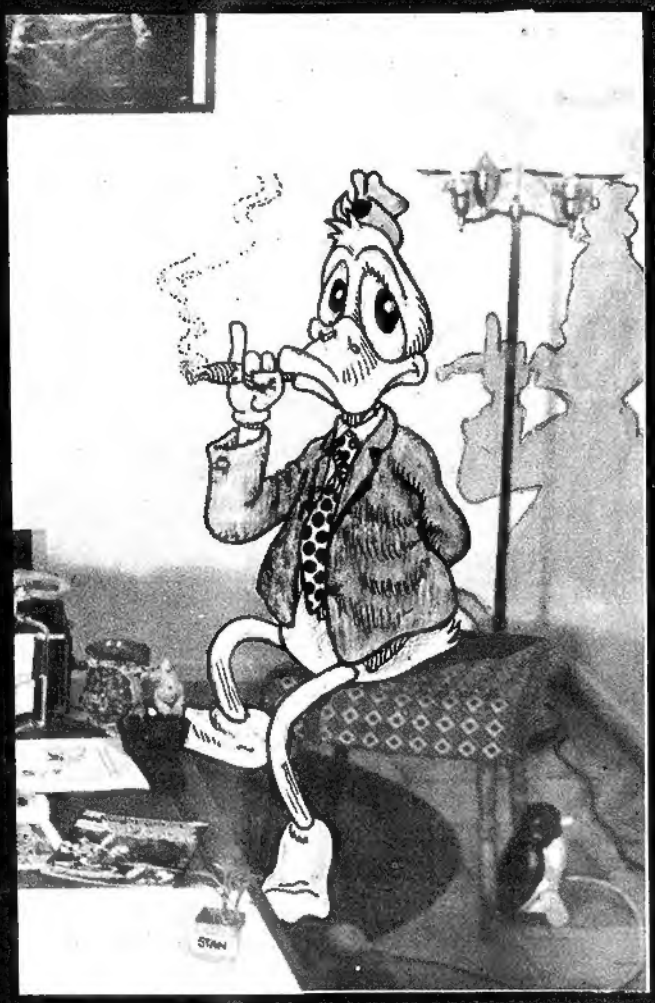
Starting in the Fall of 1970, my fannish activities began to decline in both diversity and quantity; I started college. My utter lack of time at college can't really be attributed to learning chemistry. I have a talent for the subject, and that actually took rather little time. But coming from a small town of 200 to a major university of 40,000, I had alot of other things to learn. That did take time.

That's not to say that I was completely inactive in fandom during those years. I published two issues of Comicology. I wrote some. I created and edited the campus science fiction magazine, Thrust Science Fiction, for nearly two years. I helped organize several local comics conventions. And I never really lost touch with comics or fandom.

But still, I've decided to make a major comeback. It doesn't take 40 years to become nostalgic. I miss the days when I was sent work to publish by such fans as Dave Cockrum, Tony Isabella, Bob Kline, Tom Sutton, even Vaughn Bodé. All of these people are well known professionals now, but most were just fans like me then.

I've got alot of catching up to do. I have to keep in practice.

One can never tell when Marvel is going to need another writer, you know.●



INTERVIEW with HOWARD THE DUCK

as told to

Doug Fratz

With A Little Help From GUMBY PRODUCTIONS and THE HAUK SHOPPE.

HOWARD THE DUCK is one of the most tragic, as well as controversial, characters ever to appear in comics. He has found himself trapped in a world he never made, alienated from a whole society, and worst of all, living in Cleveland.

But fate had more in store for Howard. After accepting an offer from Marvel Comics to appear in comic book form, the desolate duck, in a few short months, was catapulted into stardom. Howard is now featured in his own comic book, each issue of which is hungrily searched out by his thousands of ardent fans.

We managed to contact Howard, finding him waddling around the streets of downtown Cleveland, and persuaded him to grant us this interview. Interviewers do not often seek interviews with characters from comic books, probably because without their artists, writers and editors, most comic characters have very little to say. During this interview, we all found this to be patently untrue about the character people know as HOWARD THE DUCK.

Howard is not just a duck who talks, he is a duck who thinks and feels, and doing these two things sets him apart from most human beings, and virtually all ducks and other water fowl. Although only about three feet tall, his presence and strength of conviction can be felt anytime one is in the same room as Howard but one can also always detect the anguish and anger of this character stuck in a world where he doesn't belong.

And being the only comic book celebrity in Cleveland is small compensation indeed.

DOUG: Hello, Howard, we're glad you could be here.

HOWARD: Well, you paid the plane fare.

DOUG: Tell me, how does it feel to have become an overnight star in the field of comic books?

HOWARD: Feels alright, I guess, but I can think of better things to be doing, and better places to be doing them too.

DOUG: How did you come find a job with Marvel Comics?

HOWARD: I certainly didn't come here to get a job with Marvel Comics, and lord knows how I came to this duck-forsaken place.

DOUG: No, I mean who approached you about the job at Marvel.

HOWARD: Gerber did.

DOUG: Then it was the writer of your comic, Steve Gerber, who approached you about the job.

HOWARD: Yea.

DOUG: How did he approach you with the idea?

HOWARD: He just came and talked to me.

DOUG: Yes, of course, but I mean what did he say, how did you take it, and what kind of a deal did he offer you?

HOWARD: OK, OK, I can see you're just going to pester me all night, so I'll tell you the whole story. Gerber shows up one night in Cleveland. He found me in a bar, and started talking to me. I got ready for another "Hey, you're a duck" routine, but instead, he just comes on real friendly, and we had a nice talk. Then, for the first time, he mentions that I'm a duck, and he says that the only way ducks get ahead in this world is to be in comic books. But then he got out some comics about some Donald or Ronald character who's a duck, and has a brain like a wet turnip green. I was going to walk out right there, I thought he wanted to give me a job as a buffoon running around with alot of other idiot animals, but Gerber said no, I could be myself. That settled me down a little bit.

DOUG: So what did he offer you.

HOWARD: I was getting to that, do you want me to tell you this story or do you want to keep interupting?

DOUG: I'm sorry, please continue.

HOWARD: OK. So Gerber says he does completely different comics, and I could try out. At first, I thought my part of the job was to stand there and model while some idiot artist draws pictures of me. I didn't like that idea. Too boring. But Gerber said all I have to do is confer with him, and he writes the stories. He offered me a walk-on try-out to see how his readers would react to me, with the deal that if I went over well, I would get my own comic book. I did and I got it. End of story.

DOUG: Did you think you'd be such a hit from the start?

HOWARD: No. Gerber did. I thought the whole thing would flop.

DOUG: Are you aware of what happened with the distribution of the first few issues of HOWARD THE DUCK?

HOWARD: Yea, they told me.

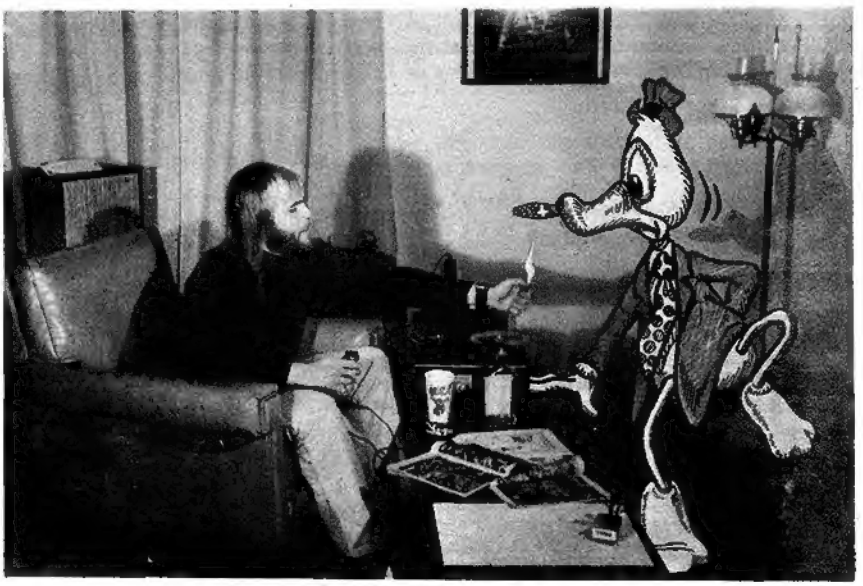
DOUG: Well, are you flattered that people are now paying several dollars for your magazine, and, in fact, were paying above cover price even while it was supposedly on the stands?

HOWARD: Hell no, I'm not flattered! I'm not seeing any money out of the deal! I'm setting here smoking three for a quarter stogies while some dealer is probably setting out there right new with his feet up and smoking a five dollar cuban cigar!

DOUG: By the way, your cigar seems to have gone out.

HOWARD: Auugh, you're right.

DOUG: Here's a light.



HOWARD: Thank you.

DOUG: Oh, want something to drink? We have gin and tonic.

HOWARD: Sounds good, but go easy on the gin. I only weigh 32 pounds, you know. I can't guzzle that stuff the way you hairless apes can.

DOUG: OK, there you are, one duck-strength g&t. So you aren't at all pleased with the dealers buying up all the HOWARD THE DUCK issues.

HOWARD: No.

DOUG: How about Marvel? Do you feel they've treated you fairly?

HOWARD: Marvel's been fine. I've got no complaints. They keep changing artists on the comic, but I hear that's a tradion at Marvel, and anyway, it keeps things interesting. Sometimes things don't get printed exactly the way I say them, but that's the comics code people playing god some more.

DOUG: What, specifically, has the code changed?

HOWARD: Well, for instance, when Bev and I fell through Pro-Rata's dimensional portal--

DOUG: What issue was that?

HOWARD: Number one, page fourteen. Anyway, what I was saying was, we fell into this nice huge nest, and I said 'reminds me of where I was first laid". The code changed that to 'reminds me of where I was first hatched'.

DOUG: So?

HOWARD: So I wasn't born rich, you know. I was never hatched in any upperclass nest like that. I meant that nest looked like where I first got laid. That was several years later.

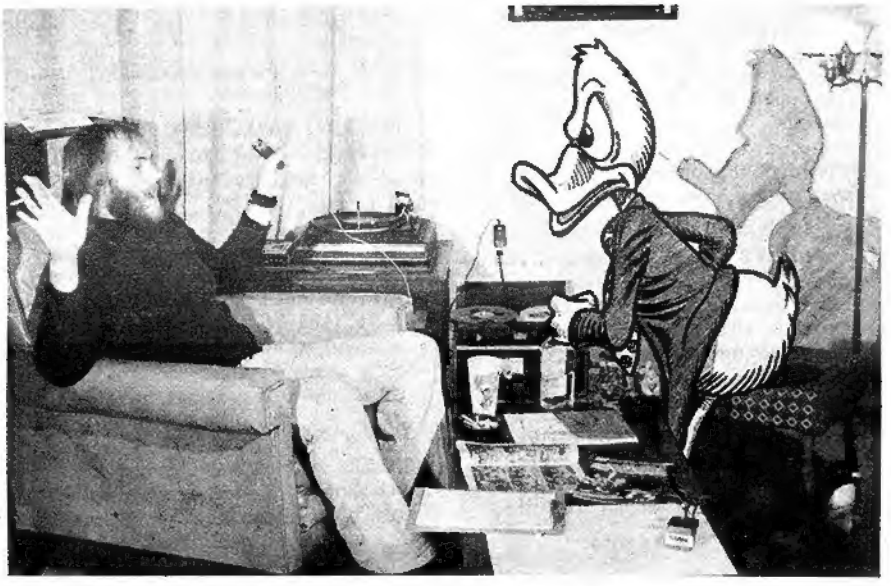
DOUG: Oh, I see. While we're on the subject, I've been wanting to ask, how do ducksdo it?

HOWARD: Do what, meat brain.

DOUG: You know, love, the act of procreation--

HOWARD: ALL RIGHT, THAT'S IT! I DIDN'T COME HERE TO GET ASKED QUESTIONS LIKE THAT!! I'M LEAVING! WAAUUGH! YOU CAN TAKE YOUR INSINUATING INSULTS AND PLACE THEM IN YOUR--

(Editors Note: At this point, the interview had to be delayed while Howard was settled, and given profuse apologies. We had no idea that the subject of HOW ducks do it was such a sensitive subject.)



DOUG: OK, I hope we can continue with less offensive subjects.

HOWARD: I hope so too.

DOUG: I see in HOWARD THE DUCK #4 that you're running for president.

HOWARD: That's right.

DOUG: Was that your idea?

HOWARD: No, Gerber's. I think maybe he's going to try and get matching funds and get rich.

DOUG: Then you don't really want to run for President of the United States?

HOWARD: I didn't say that, turkey, I just said it wasn't my idea.

DOUG: Do you think you have a chance to win?

HOWARD: Win? Hell, no. I could never be banal enough to be a politician. Or stupid enough. I mean, hell, you've got a guy in there now who falls down every time he tries to smile and walk at the same time. But Ford is banal enough to let everyone ignore and forget how damned messed up the world is. He'll probably win. Besides, I'm a duck. You can't even be Jewish and get to be president.

DOUG: But don't you think that maybe since Watergate, the voters will be more receptive to an everything-up-front, open and honest candidate?

HOWARD: Watergate, smatergate, you hairless apes forget faster than a duck angers to insults. Watergate's history. Even less, Watergate's a movie. It's fiction. People go out and watch it, and then go home and watch TV some more. It has slightly less meaning than last month's Kojak.

DOUG: Do you plan to go on a campaign tour, and give speeches and all that?

HOWARD: If Gerber wants speeches, I'll give speeches.

DOUG: Does the rest of the Marvel Bullpen support your candidacy?

HOWARD: I don't know the rest of the Bullpen.

DOUG: No? Are you going to be at the Marvel Convention later this month?

HOWARD: No. I'm sure Gerber and crew will be there, but I'm staying in Cleveland.

DOUG: Why is that?

HOWARD: I hate crowds. I usually get stepped on.

DOUG: I see. Hey, I noticed in HOWARD THE DUCK #2 that you did a little flying. Do you plan to keep working on it?

HOWARD: Do I look like I have wings?

DOUG: No, you have hands, but you did do some flying.

HOWARD: Well, it's not the type of thing I'd do for fun. Walking is much safer and easier.

DOUG: Well, it could be--HEY, don't set that there--

(Editor's Note: The interview was once again interupted, because Howard sat his drink down on the tape recorder reels. Several minutes elapsed at this point while we tried to get the machine working again.)

DOUG: OK, it seems to be working again. Anyway, Howard, could you let us in or anything that will be appearing in future HOWARD THE DUCKs? Any more guest stars planned?

HOWARD: I better not let anything out until I OK it with Gerber. He changes his mind alot about things.

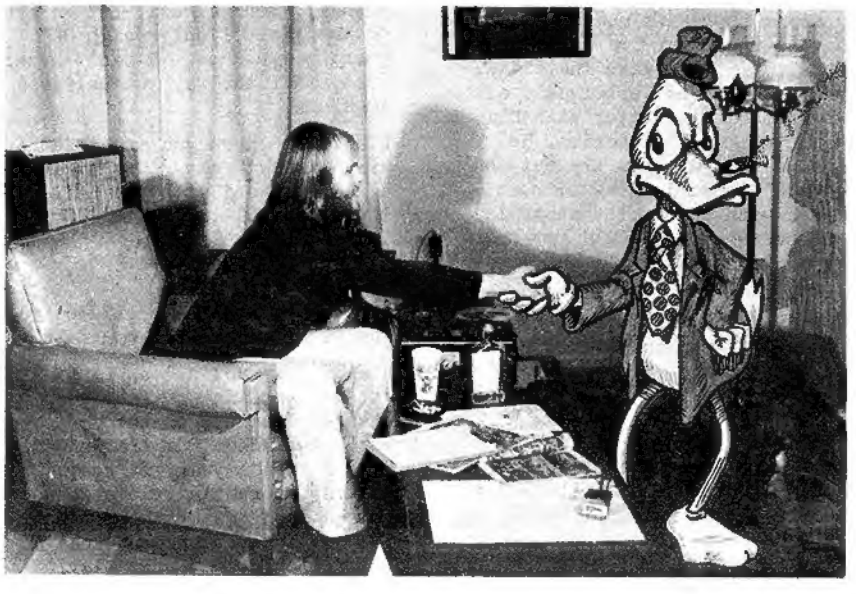
DOUG: Well, do you have any parting words of wisdom to lay on our readers? Anything that would help them learn from your experiences?

HOWARD: No.

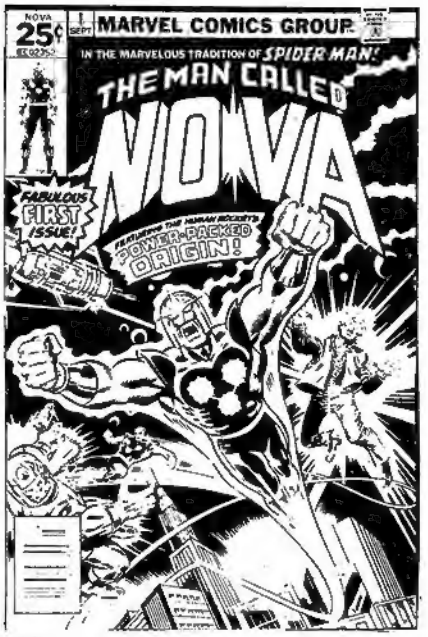
DOUG: Well, then, it was nice meeting you, and thank you very much. It was interesting.

HOWARD: Likewise.

•EXCELSIOR•



Frank Brunner has left Marvel completely and is now working on various posters for sale to fandom. Jim Starlin and Steve Englehart have both left Marvel for personal reasons. After finishing a few scripts for Marvel Spotlight (Red Wolf) and Marvel Two-in-One, Tony Isabella will be doing no more work for Marvel. Vinnie Colletta will not be doing any more work for Marvel (after the Marvelcon), but will continue as Art Director at DC.



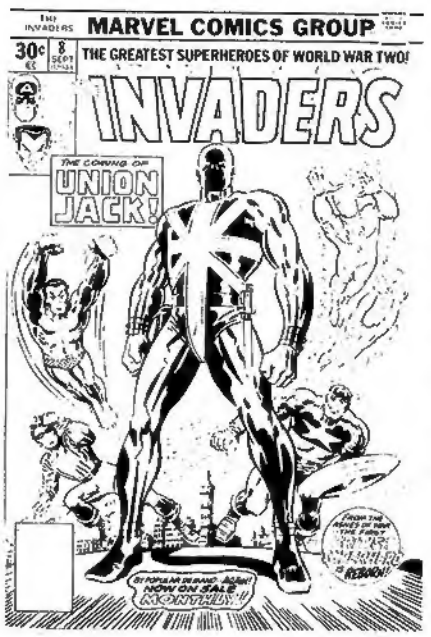
NOVA is Marv Wolfman's new brainchild, and the first issue features pencils by John Buscema and inks by Joe Sinnott. The comic is an attempt at reviving the Marvel style of the 1960s, with more human interest, and a large caste of supporting characters, many of which are introduced in the first issue.

The September MASTER OF KUNG FU is the prologue of a six part story with Fu Manchu!

Gerry Conway is now writing THE AVENGERS.

Berni Wrightson still wants to do an issue of HOWARD THE DUCK, but at the moment, he's too busy illustrating the Frankenstein book for Christopher Enterprises.

Roy Thomas is taking over DAREDEVIL. The art in the September issue is by John Buscema, with inks on the first half by Jim Mooney and the second half by Pablos Marcos. The comic will feature artwork by John Byrne in future issues.



Frank Robbins continues with his World War II superhero group, THE INVADERS, and in September the comic will feature a WWI hero, Union Jack, and a cover by Jack Kirby.

Pat Gabriel will NOT be doing POWERMAN; Marie Severin will be doing at least one issue.
Jim Shooter is now writing Tigra in MARVEL CHILLERS and will be looking for more writing chores in the future at Marvel.
A Mike Ploog Weird World strip will be appearing soon.
Monark Star Stalker by Howie Chaykin will appear in MARVEL PREMIERE#32.

This issue of DEATHLOK will feature another new fresh-from-fandom writer, Dave Kraft.

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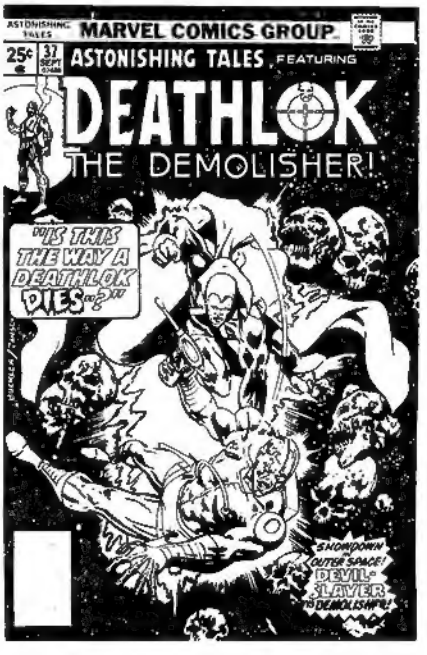
John Buscema is back doing the FANTASTIC FOUR!!

Archie Goodwin is the new Editor-in-Chief of Marvel Comics. Gerry Conway will be doing editing for Marvel as well.

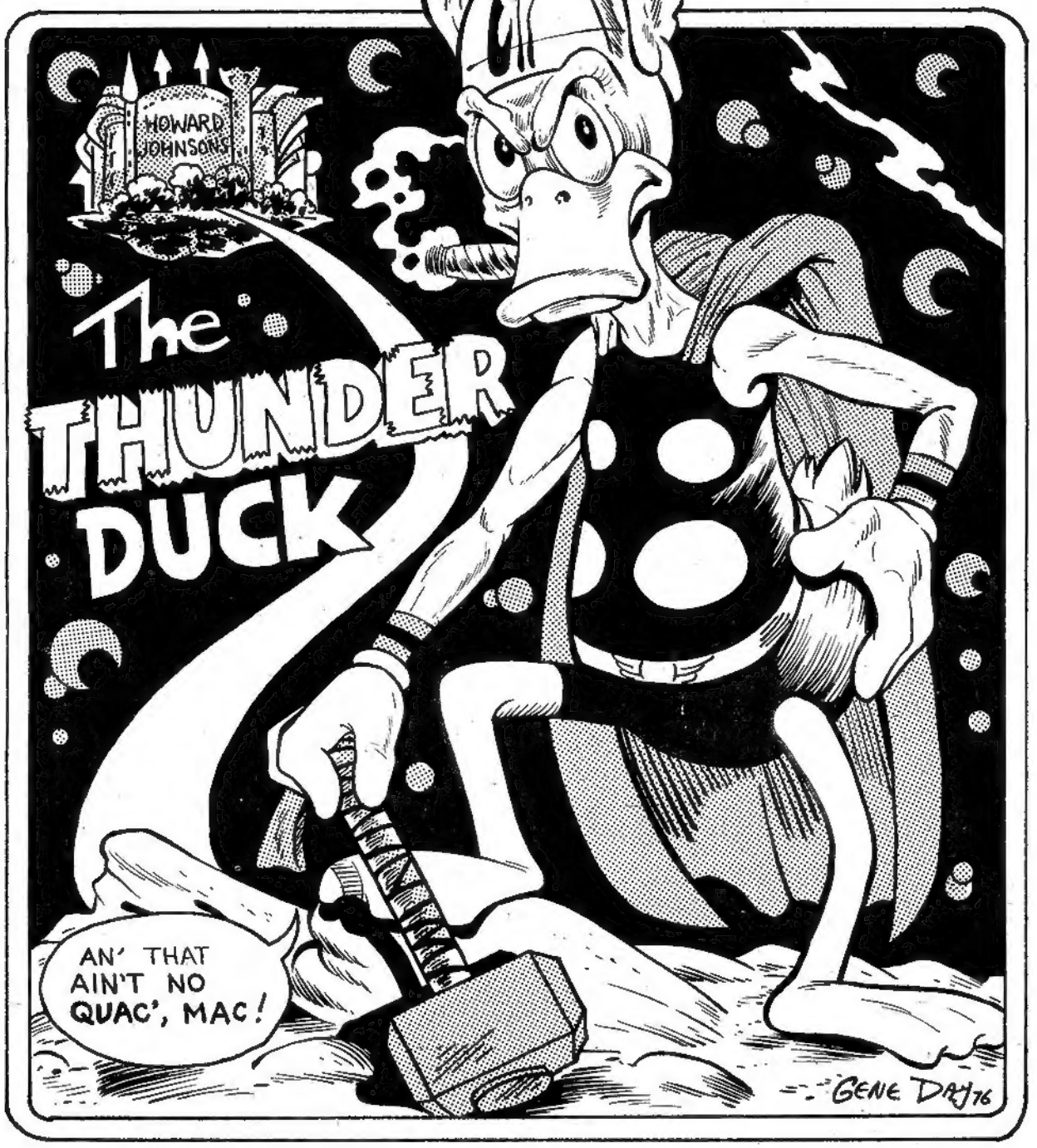
In September, the Marvel seventeen page comics will go up to 30¢.

MARVEL TWO-IN-ONE features The Thing and Tigra, with writing by Bill Mantlo and art by John Buscema.



MARVEL COMICS GROUP
MARVEL TWO-IN-ONE
THE THING AND TIGRA
TOO LATE, WERE-WOMAN! NOW NO ONE CAN STAND AGAINST!
THE CLAWS OF THE COUGAR!

HOWARD THE DUCK



TRAPPED IN A FANZINE! HE NEVER MADE!

by DOUG FRATZ

●Who could have imagined that one of the biggest hits in comics this year would be a talking duck? The popularity of HOWARD THE DUCK and the controversy caused by the publication of Howard in his own magazine will not be over for a long time.

In case some of you have been visiting relatives in Outer Mongolia, here's the basic outline of Howard's story:

Howard first appeared in a Steve Gerber/Val Mayerik sword & scorcery/Man-Thing story in ADVENTURE INTO FEAR #19, way back in December 1973. It was a short walk-in role. Val drew Howard as a strange little light orange duck with a cigar wearing the top of a business suit.

The years went by with Howard appearing in MAN-THING #1 & #22, and then Frank Brunner took over the art for two short strips in GIANT-SIZE MAN-THING #4 & #5. It was there that Steve Gerber and Frank Brunner began the real devopment of Howard as a character .

And then Howard was ready for his own comic. He got it, dated January 1976, and then the major controversy over Howard The Duck began.

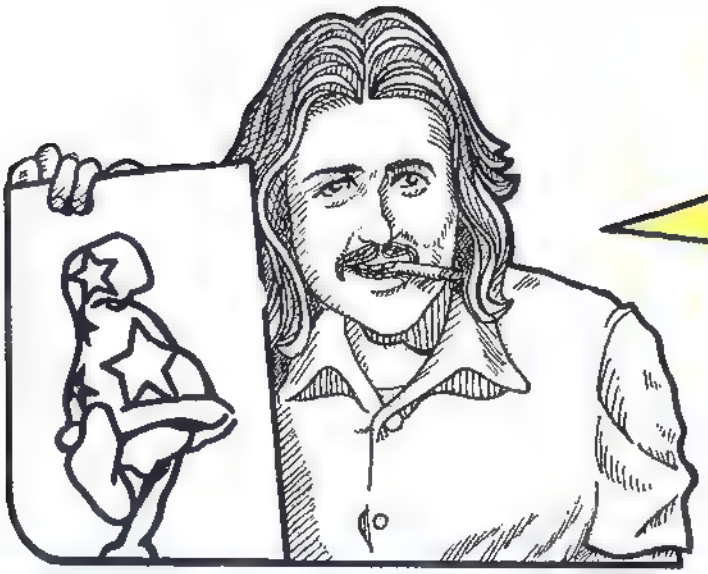
The facts are still unclear, but it seems that a number of dealers began buying out issues of HOWARD THE DUCK directly from the distributors, causing poor distribution, and then after partially causing and partially faking a shortage, they starting selling the issues for very high prices to fans.

As a character, and as a comic, HOWARD THE DUCK is a quite laudable effort. It has come at a time when comics as a whole were taking themselves far too seriously. Howard has helped comics back into perspective. Much has been written trying to analyse Howard, and most of the articles have fallen flat (i.e. Thom Fagan in The Marvel Art Review#1). The fact is, there's purpose or fun in analysing Howard. It goes contrary to the very feeling of the character. Howard is to be read, for fun.

But the main fan press reaction to HOWARD THE DUCK has been regarding the distribution. The facts presented are many and confusing.

I've found no one who will give a number on the actual print run of HOWARD THE DUCK #1 or any of the later issues. Phil Seuling has said that his sourses say that all Marvel first issues get the same print run, and that a paper shortage put that number slightly lower for HTD#1. Scott Edelman of Marvel told me that that isn't so, and that each first issue's print run is set according to how well it is expected to sell. And still, no matter what the case, there can be no shortage of the comic, since poor distribution must have cut newsstand sales, and the print run couldn't have been that low.

So the controversy continues. It has been speculated that if no one pays the inflated prices for HOWARD THE DUCK, the comic will eventually become numerous and cheap. And that's really all we can do.●



HEY KIDS! DO YOU LIKE VAUGHN BODĒ? WELL, HE'S NOT IN THIS ISSUE, SORRY. BUT WE DO HAVE SOME RATHER FUNNY COMIC STRIPS FOR YOU TO ENJOY! HAVE FUN!

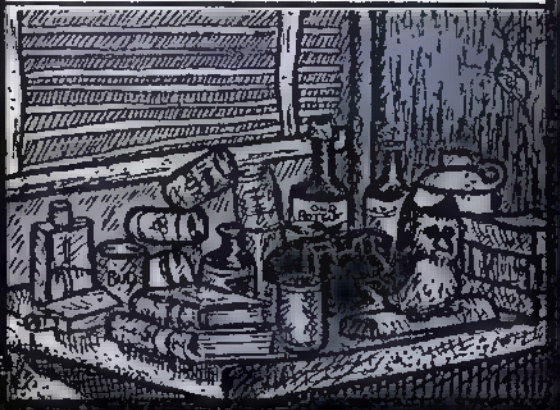
CAPTAIN GONAD

PRESENTS

THE CASE OF THE CLAMMY CORPSE

From His Own Files----------

AS MY TRAINED MIND RECOLLECTS, IT ALL BEGAN ON A CERTAIN DREARY MONDAY— A MONDAY MORNING COMPLETE WITH A MONDAY MORNING HANGOVER —THE CLINCHER TO AN EVENING OF QUITE INTENSE DRINKING..



THE RINGING OF MY EVER PRESENT TELEPHONE STARTLED ME FROM A VERY THOUGHTFUL TRANCE I USE TO DEVELOP MY MENTAL PROWESS--

AS ALWAYS MY BODY SNAPPED TO LIFE AND I SLIPPED ACROSS THE SMALL CUBICLE I CALLED AN OFFICE TO THE STILL-RINGING TELEPHONE---

—HAUK

AS I HAD EXPECTED, IT WAS INSPECTOR FIRN...
YEA?
GONAD? FIRN HERE.
...SEE. I TOLD YOU....
THEN THE INSPECTOR STARTED RAMBLING ON AND ON- A MURDER HAD BEEN COMMITTED- RITZY SECTION OF TOWN- BLAH- BLAH..
I TOLD HIM THAT I'D START ON THE CASE JUST AS SOON AS I COULD...
WHICH REMINDED ME--
--I'D HAVE TO GET SOME MORE BEER...
THIS REASONABLY EXCITING CAPTAIN GONAD STRIP WILL CONTINUE NEXT ISSUE, WEATHER PERMITTING

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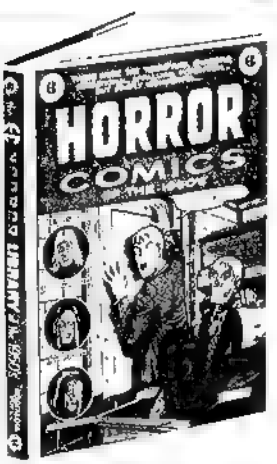

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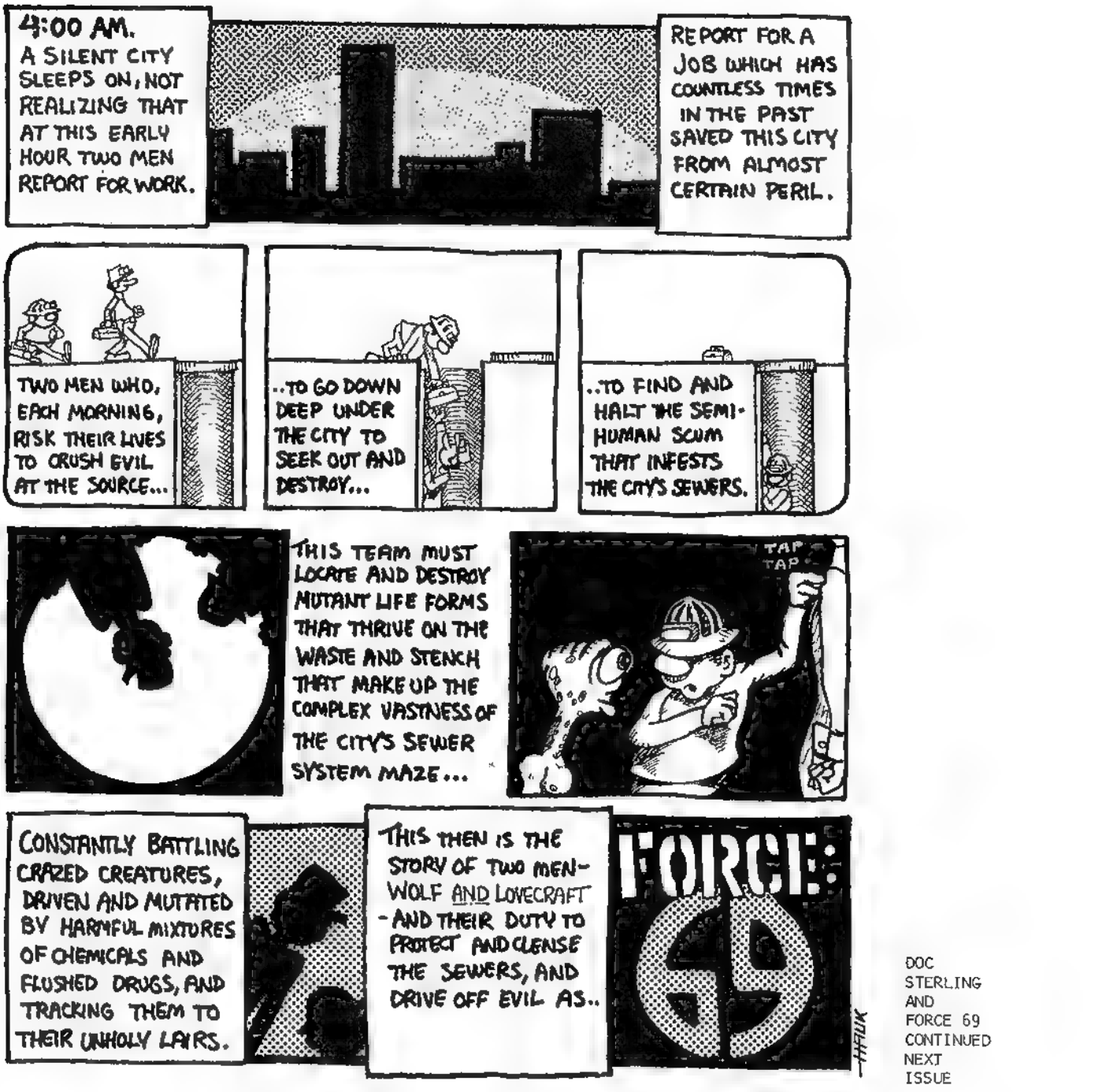
4:00 AM.
A SILENT CITY SLEEPS ON, NOT REALIZING THAT AT THIS EARLY HOUR TWO MEN REPORT FOR WORK.
REPORT FOR A JOB WHICH HAS COUNTLESS TIMES IN THE PAST SAVED THIS CITY FROM ALMOST CERTAIN PERIL.
TWO MEN WHO, EACH MORNING, RISK THEIR LIVES TO CRUSH EVIL AT THE SOURCE...
..TO GO DOWN DEEP UNDER THE CITY TO SEEK OUT AND DESTROY...
..TO FIND AND HALT THE SEMI-HUMAN SCUM THAT INFESTS THE CITY'S SEWERS.
THIS TEAM MUST LOCATE AND DESTROY MUTANT LIFE FORMS THAT THRIVE ON THE WASTE AND STENCH THAT MAKE UP THE COMPLEX VASTNESS OF THE CITY'S SEWER SYSTEM MAZE...
TAP
TAP
CONSTANTLY BATTLING CRAZED CREATURES, DRIVEN AND MUTATED BY HARMFUL MIXTURES OF CHEMICALS AND FLUSHED DRUGS, AND TRACKING THEM TO THEIR UNHOLY LAIRS.
THIS THEN IS THE STORY OF TWO MEN- WOLF AND LOVECRAFT - AND THEIR DUTY TO PROTECT AND CLEANSE THE SEWERS, AND DRIVE OFF EVIL AS..
FORCE 69
—HAWK

DOC STERLING AND FORCE 69 CONTINUED NEXT ISSUE

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THE LITTLE KNOWN
ADVENTURES
OF A MASTER OF KUNG FU
THE NIGHT ENVELOPES ME WITH A SENSE OF BEING - I STARE INTO THE DARKNESS...
~RETAINING MEMORIES... MY FATHER, TO WHOM I OWE MY VERY EXISTANCE, IS EVIL INCARNATE AND THUS MY ENEMY...
MY MOTHER WAS SIMPLY A WOMAN SUBJECT TO HIS MAGNETISM.
TOGETHER THEY BROUGHT ME INTO A FALSE WORLD FULL OF FALSE VALUES. IN MY YOUTH I WAS GIVEN LOVE, I WAS TAUGHT BY THE MASTERS, AND WAS INSTRUCTED IN THE WAYS OF COMBAT. BUT NOW THAT THE DUALITY IS CLEAR TO ME, HOW CAN I VIEW MY OWN PAST? MY YOUTH WAS GOOD...
~BUT I NEVER HAD A DUCKIE.

A RAT TALE

NOW I KNOW THIS IS GOING TO SEEM A LITTLE STRANGE, BUT IT IS THE TRUTH, NO MATTER HOW EXTRAORDINARY IT SOUNDS. ONE MORNING I CAME INTO MY OFFICE AND FOUND A RAT RUNNING ACROSS MY SELECTRIC...ON EACH THIRD PASS HE WOULD STRIKE THE CARRAGE RETURN AND ADVANCE THE LINE. (I WATCHED FROM THE DOORWAY AND SAW HIM DISAPPEAR INTO THE WOODWORK WHEN HE WAS DONE.) FORTUNE WAS WITH ME AS I HAD LEFT A PIECE OF PAPER IN THE TYPEWRITER, SO I RUSHED OVER AND READ:

the other day i took
a shortcut
through an old abandoned
house and came across
a cockroach
who had seen better years
he told me that
before he was
a roach
he was a comedian
and when i asked him
how he liked
his new life
he broke down and cried
saying that he
was used to
making people
laugh
and making them
happy
but now
whenever they look
at him
they immediately
squeal and try
to crush him
people are like critics
he told me
one day they love you
and the next
they try
to step on you

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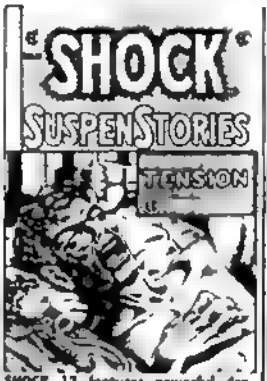
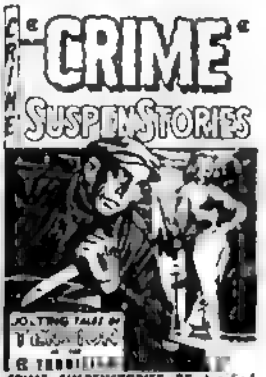


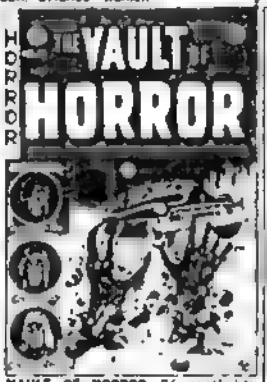
SHOCK 12 features powerful dramatic tales with electrifying endings like "The Monkey" Wood, Crandall, Orlando, Kamen

HAUNT OF FEAR 12, the last word in horror with story and cover art by Ghastly Graham Ingels. Includes Jack Davis, Orlando, Johnny Craig

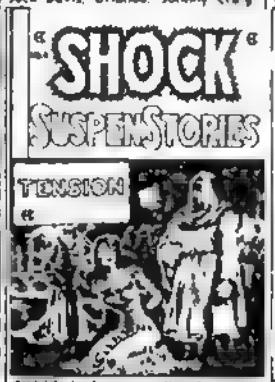
WEIRD FANTASY 13 with two superb sci-fi stories by Wally Wood. Cover and bio on Al Feldstein, with interior art by Joe Orlando and Jack Kamen



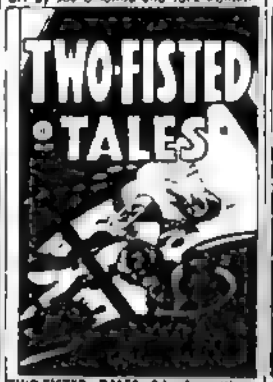
CRIME SUSPENSTORIES 25 typified high-tension dramas with shock endings. Crandall, George Evans, Bernie Krigstein, Kamen



VAULT OF HORROR 26 spotlights four more fear tales including Jack Davis' nightmarish "Graft in Concrete." Ingels, Craig, Sid Check

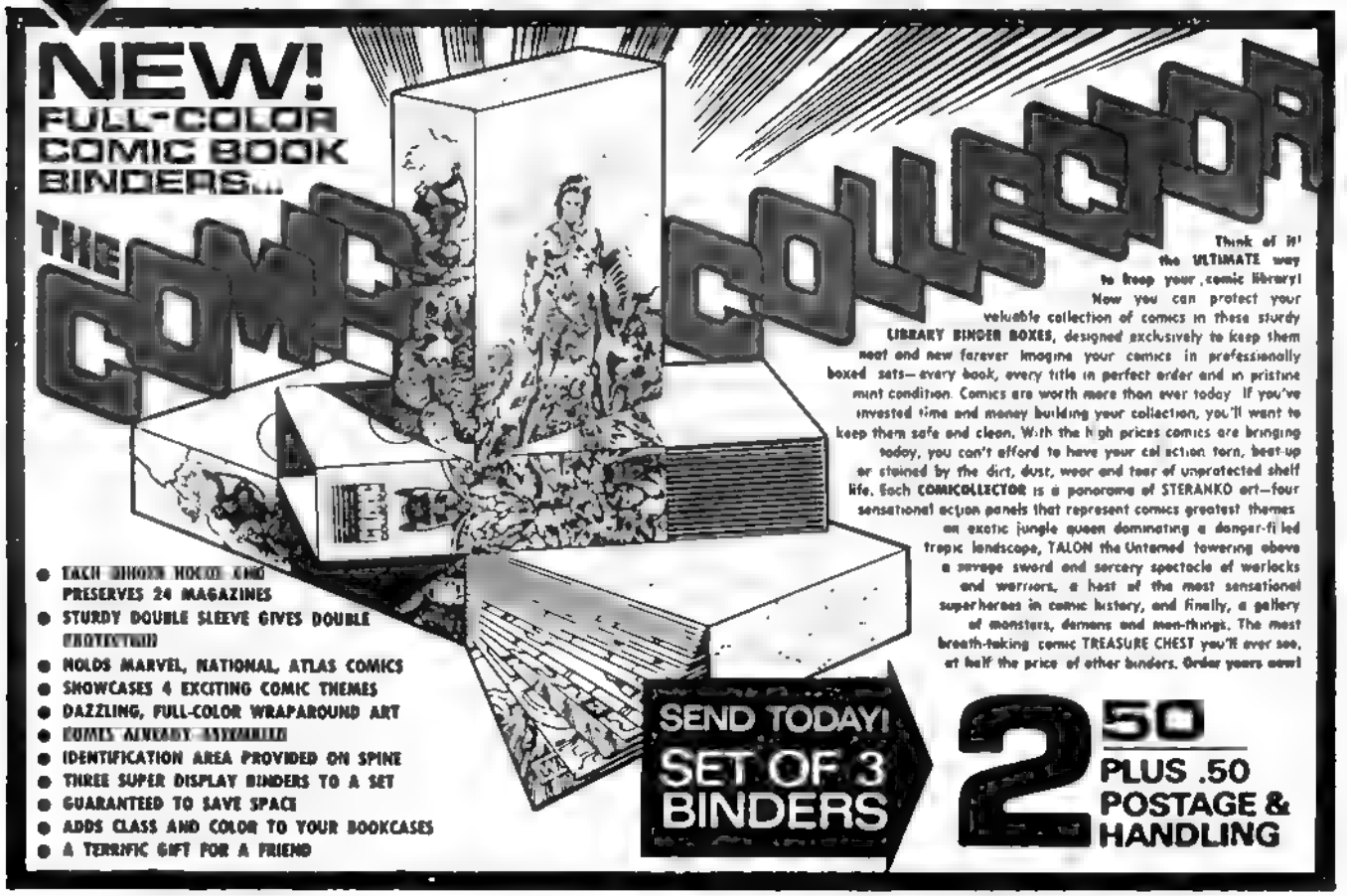


SHOCK 6 showcases Wood's sensitive drama of Southern bigotry and intolerance, "Under Cover," others by Ingels, Orlando, Kamen.



TWO-FISTED TALES 34 dramatizes knights in armor by Wood, a Davis western, an Evans air-war story, Severin legionaires!

HAUNT OF FEAR 23, an EC classic with an Ingels lead-off thriller, Jack Kamen grim fairy tale, Evans vampire twister, Davis blockbuster!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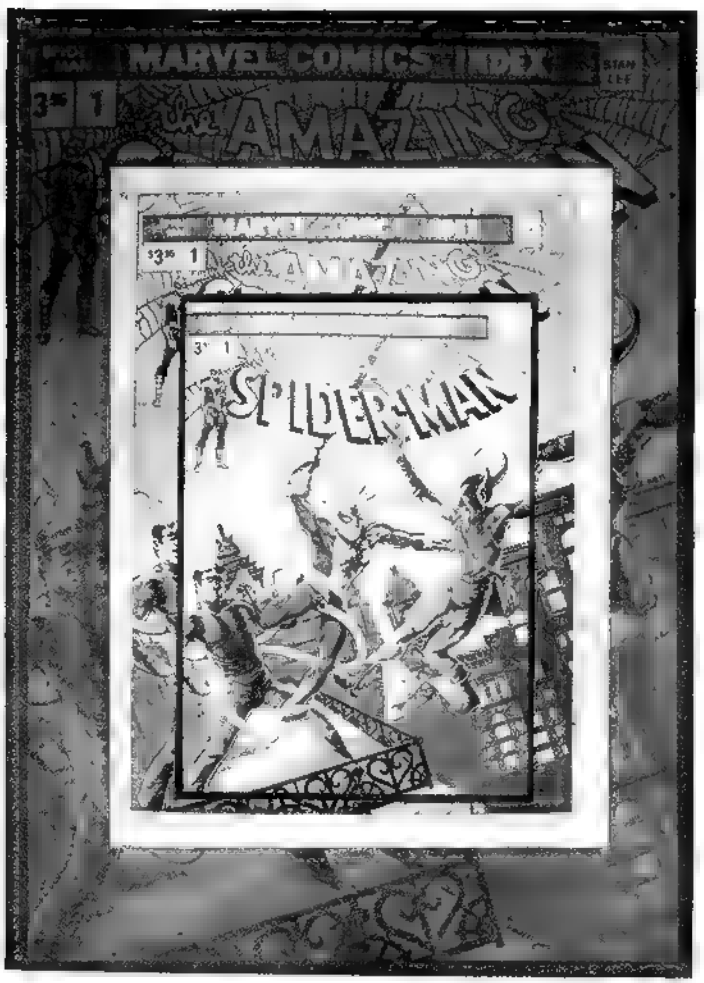

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The Fleischer Story

In the Golden Age of the Animated Cartoon
by LESLIE CABARGA
250 illustrations / 8½" X 11" / (525801)
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The behind-the-scenes story of the growth of the animated cartoon industry and of four brothers who helped make it happen but never reaped the rewards of their brilliance.

Koko the Clown, Betty Boop, Popeye—some of the world's best-known characters grew up in the Fleischer Studio when movie cartoons first swept the nation. The studio of Max Fleischer and his four brothers was the leader in those days. Even in the 1950s, shortly before its demise, the Fleischer Studio was second only to Disney's.

This is the story of the Fleischer brothers, their fabulous rise from Lower East Side poverty to preeminence in the animated film industry, and their tragic end in obscurity as Paramount Studios went on to collect the benefits of their contribution. Illustrated with more than 250 examples of their achievements, *The Fleischer Story* is an unusual look at the history of animation in films.

Little Nemo 1905–1906

by WINSOR McCAY
Introduction by Woody Gelman
Appreciation by Maurice Sendak
64 illustrated pages, 27 in full color
10¾" X 14½" / paper (525623) $5.95
A Nostalgia Press Book

A classic of comic strip fantasy, *Little Nemo in Slumberland* began in October, 1905, ran in newspapers throughout the United States, Canada, and Europe until 1912, and was then revived again in the 1920s. The brilliant, dreamlike quality of the first *Little Nemo*, faithfully reproduced here in its original color format, displays Winsor McCay in all his fanciful grandeur, placing him clearly among the "fine" artists of his time. There are fifty-nine stories, one to a page in this volume, and every page is a fairyland unto itself. *Little Nemo* has inspiration to such fantasy notables as Maurice Maxfield Parrish, and R. Crumb—and Winsor is the only comic artist ever to be honored with at the Metropolitan Museum of Art in New Y

The Complete Adventures and Memoirs of Sherlock Holmes

by SIR ARTHUR CONAN DOYLE
187 illustrations / 6" X 9" / 336 pages / YA
paper (525127) $3.95 A Clarkson N. Potter Book

Here is Sherlock Holmes in a facsimile of his original setting: the pages of *The Strand* magazine. All the original illustrations by Sidney Paget, with their clairvoyant resemblance to Basil Rathbone and Nigel Bruce, are here too. A Sherlockian's delight and a great value.

National Lampoon Art Poster Book

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From those wonderful people who brought you *The National Lampoon 1964 High School Yearbook* (750,000 copies sold)—twenty-six original masterpieces of poster art, including "Van Gogh with Banana," "The Floor of the Sistine Chapel," "The Mona Gorilla"—all printed on fine, heavy paper suitable for framing by all lovers of gloriously bad taste.

Terry and the Pirates

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with comic strips by Milton Caniff
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These early *Terry and the Pirates* cartoon strips—of considerable historic and nostalgic value since they have never before been reprinted in their entirety—reveal the rare talents of Milton Caniff, one of the small group of artists who elevated the comic strip to a genuine art form.

Complete with an essay by Caniff called "*Terry*, the Pirates, and I," and an introduction to the inimitable strip by Maurice Horn, this delightful collection of early strips reveals both Terry and his creator at their best. A superb storyteller as well as a gifted artist, Milton Caniff has been acclaimed for his mastery of drawing, subtle sense of composition, and skillful use of characterization, dialogue, and locale. Now this unusual collection of strips, beginning with the very first installment of *Terry and the Pirates*, documents the debut of a major talent and traces its artistic growth.

Cinema of Mystery

by ROSE LONDON
4 pages in color, 150 black-and-white illustrations
7" X 10" / 112 pages / paper (525739) $2.95 A Bounty Book

The tales and themes of Edgar Allan Poe have haunted the cinema from its beginning. The black cat, premature burial, ghostly revenge have been subjects of countless films. This book tells with excitement and a sense of history of many of the themes that the cinema takes from Poe's *Tales of Mystery and Imagination*, including those Roger Corman films starring Vincent Price: "The Fall of the House of Usher," "The Raven," and "The Masque of the Red Death." No lover of the fantastic and the bizarre can afford to miss this well-illustrated and entertaining

The Secret Origins of the DC Superheroes

Edited by DENNIS O'NEIL
128 pages in full color
8¼" X 11"/ (524899) $10.95 A Harmony Book

An unusual collection of the eighteen stories that created America's favorite comic book heroes and heroines.

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by THE WRITERS AND EDITORS OF NATIONAL LAMPOON
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by THE EDITORS OF THE NATIONAL LAMPOON
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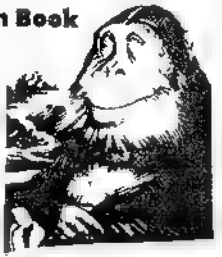

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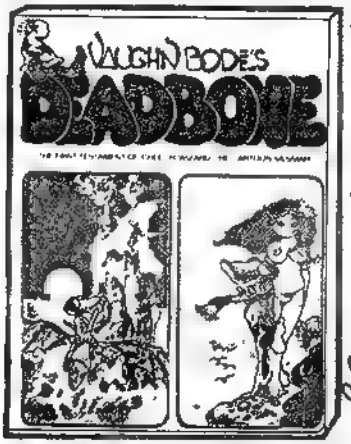

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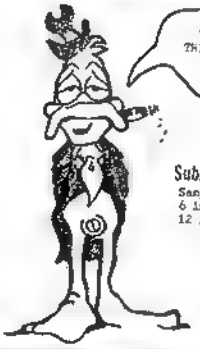

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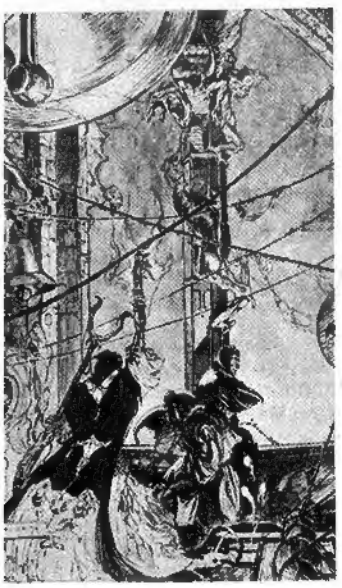

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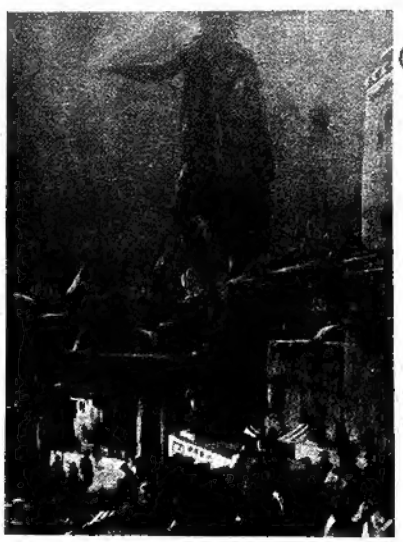

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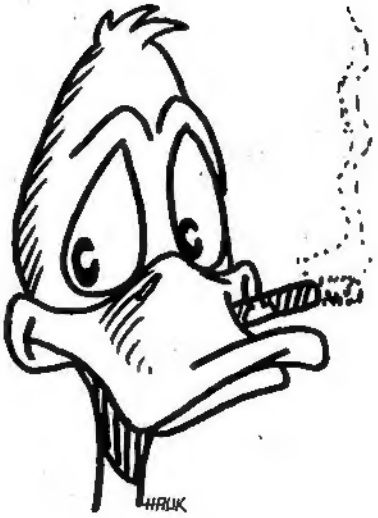

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NOW SAVE 20% ON NEW COMICS-NEVER MISS ANOTHER HOWARD THE DUCK AGAIN!!!!!!

DEAR FELLOW FANS,

I DECIDED TO WRITE YOU BECAUSE I THOUGHT YOU WERE LIKE ME. I BUY A LOT OF COMICS EACH MONTH AND COSTS WERE EATING UP THE CONTENTS OF MY WALLET. THAT IS WHY COMIC FANDOM'S OFFICIAL BOOK CLUB IS HERE. I THOUGHT THAT YOU WOULD BE LIKE ME,AND JUMP AT THE CHANCE TO RELIEVE THESE PAINS.NOW YOU CAN SAVE 20% ON ALL THE NEW COMICS THAT YOU BUY.

I TRIED ALL THE WAYS OF GETTING COMICS.I GOT THEM ALL RIGHT! RENT SUBSCRIPTION COPIES FROM THE PUBLISHER,TORN COPIES FROM THE NEWSTAND ,AND THE WORST PART OF ALL WAS THAT I WAS NOT ABLE TO GET THEM IN ANY SHAPE AT ALL,EITHER THE SHOPS WERW ALL SOLD OUT,OR NEVER GOT THEM IN THE FIRST PLACE. NOW BE GURRANTED THAT YOU WILL GET MINT COPIES,BY JOINING COMIC FANDOM'S OFFICIAL BOOK CLUB.YOU CAN ORDER AS MANY COPIES OF A COMIC AS YOU WISH. ALL BOOKS ARE SHIPPED FIAT IN A STURDY MANILLA ENVELOPE.ALL BOOKS ARE SENT INSURED.THERE IS A MINOR SHIPPING CHARGE. EACH MONTH YOU WILL RECEIVE OUR MONTHLY BULLETIN PACKED WITH NEWS OF UPCOMING COMICS,AND EXCITING SPECIAL OFFERS, POSTERS, BOOKS, UNDERGROUNDS,AND MUCH MORE.

YOU ORDER ONLY WHAT YOU WISH,YOU WILL NEVER RECEIVE ANYTHING YOU DO NOT ORDER.ALL BOOKS ARE SENT OUT BY REAL PEOPLE, NOT COMPUTERS,JUST LIKE IN THE GOLDEN AGE OF COMICS.

WHEN YOU BECOME A MEMBER I WILL IMMEDIATLY SEND OUT YOUR PURCHASING CERTIFICAT GUARANTEEING THAT YOU WILL RECEIVE YOUR COMICS AT 20% DISCOUNT, AS LONG AS YOU ARE A MEMBER, EACH MEMBER WILL RECEIVE HIS OWN EXCLUSIVE NUMBER THAT NOBODY ELSE WILL HAVE.

ADDING IT ALL UP THIS IS THE BEST DEAL THAT WAS EVER OFFERED TO A COLLECTOR,THERE ARE STILL A FEW MEMBERSHIPS OPEN.SO JOIN TODAY.

I HOPE YOU TAKE ADVANTAGE OF THIS SPECIAL OFFER

COMIC FANDOM'S OFFICIAL BOOK CLUB STAFF

COMIC FANDOM'S OFFICIAL BOOK CLUB
P.O. BOX 2206
WHEATON,MARYLAND 20902

HERE IS MY $2.00 MEMBERSHIP FEE. RUSH MY PURCHASING CERTIFICATE FOR THIS YEAR. YOU BET I WANT TO SAVE 20%

NAME _____

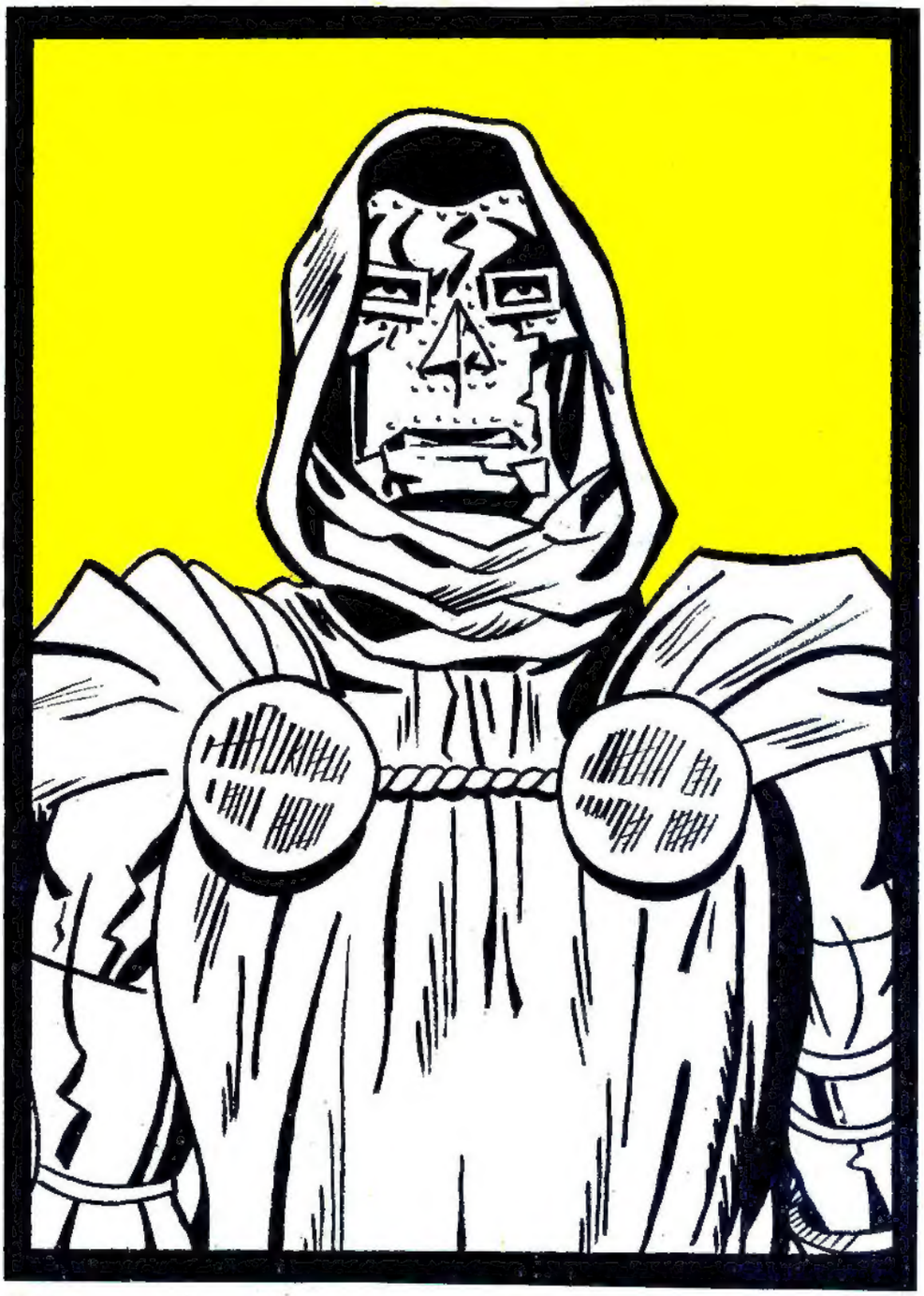
ADDRESS _____

CITY _____

STATE _____

ZIP _____

IF YOU WISH TO RECEIVE UNDERGROUND COMICS LIST,PLEASE GIVE YOUR AGE _____,AND SIGN YOUR NAME _____



SIX ISSUES - $5.50 U.S.
$7.95 CANADA-$9.95 FOREIGN

NAME _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____

PLEASE PRINT CLEARLY.....

EACH ISSUE WILL FEATURE EXCITING INTERVIEWS, COMIC STRIPS, COLOR CENTERFOLDS, THE LATEST INSIDE INFORMATION FROM MARVEL, AND BESIDES GETTING THESE SPECTACULAR FEATURES, INTERVIEWS, EXCLUSIVE NEWS, AND MORE YOU SAVE BY SUBSCRIBING. I KNOW I DON'T MISS AN ISSUE! I'VE BEEN INFORMED TO TELL YOU THAT RATES ARE 6 ISSUES IN THE U.S. COMES TO ONLY $5.50, AND $7.95 CANADIAN- $9.95 FOREIGN. YOU KNOW WHAT BEFALLS THOSE WHO DON'T - DOOM!

MAIL NOW TO:

IRJAX ENTERPRISES, INC.
13016 st. Charles Pl.
Rockville, Maryland
20853